

Hungry for Change: Students as Community Contributors

An Honors Thesis (ENG 395)

by

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Thesis Advisor

Dr. Pamela Hartman

A handwritten signature in black ink, reading "Pamela M. Hartman". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

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Abstract

Community development is an absolutely essential component of education. Students must, through personal explorations, experiments, and discussions, determine how their families, schools, and local communities have shaped them and how they have shaped these communities. Student learning must be grounded in authentic experiences to create engagement, interest, and lifelong understanding. One of the best ways to develop community development through authentic experiences is through service learning, which is “a teaching and learning method which fosters civic responsibility and links classroom learning and applied learning in communities.” I have developed a unit plan for a ninth grade Honors Language Arts course, which details a seven-week exploration into the essential question, “How does my community shape me, and how do I shape my community?” Students will begin by reading *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie to explore ways in which one’s community shapes his or her personality, motives, and future endeavors. They will next examine an issue important to their local community, hunger, through the use of multiple nonfiction texts, videos, and a fieldtrip to Second Harvest Food Bank. Finally, the unit will culminate in the students’ organizing, planning, orchestrating, and completing a poetry slam designed to combine efforts from students, parents, administration, and community members to raise monetary donations for Second Harvest Food Bank in Muncie, Indiana.

Acknowledgements

I would like to thank Dr. Pamela Hartman for her assistance in my completion of this project. She has helped me tremendously in many of my experiences at Ball State University and has helped shape me into the educator I will become.

I would also like to thank my mom and dad, the two individuals who first introduced me to the field of teaching, showing me its joys, challenges, and rewards. They taught me to never give up. Also, thanks to my sister, Taryn, for helping me be creative and push the bounds of what is traditionally considered “English class material.”

Finally, I would like to thank Gabe for believing in me through all these years. He has helped me push through the most difficult moments. The importance of these people in my current and future successes cannot be expressed through words.

Artist's Statement and Honors College Materials

Author's Statement

Every single person in the United States has been, is in, or will be in a secondary Language Arts classroom. The skills taught in an English classroom: reading, writing, listening, speaking, viewing, and visually representing, help students succeed not only in their educational endeavors, but in their future career endeavors as well. English Education is so much more than teaching students canonized novels; dry, grammatical instruction; and five-paragraph writing. It is about teaching students 21st century skills necessary for success: the ability to communicate effectively, the ability to negotiate one's place in society, the ability to critically analyze texts for intent and comprehension, and the ability to knowledgably contribute to a body of work or collaborate with other workers.

My philosophy of education is fairly simple. I believe it is my responsibility to prepare my students to live successfully as members of a global society. To accomplish this endeavor, I must provide students with 21st century skills that will help them to become more productive citizens. This includes incorporating technology, service learning, and multiculturalism in my classroom. I must use authentic assessment strategies and purposeful units to create interest and excitement for my students. As a reading and writing teacher, it is my responsibility to allow students to find their voice and to learn how to interpret the voice of others. I must provide them with the tools necessary to decode meaning, to apply past knowledge to their current and future environments, and to create their own meanings through writing. It is my goal to impact the lives of every student through engaged learning and through purposeful collaboration with the school and local community.

Because my philosophy focuses so extensively upon authentic routes for student engagement and community building, I knew when creating this unit plan for my thesis project it would be necessary to include a large service learning component. Service learning, “a teaching and learning method which fosters civic responsibility and links classroom learning and applied learning in communities,” is a teaching strategy that is not usually offered in a traditional Language Arts classroom (Wisconsin 8). With this teaching strategy, students usually are in charge of the development of a service project that betters their community in some way. This often includes the implementation by the teacher of an ill-structured problem (a problem with multiple routes for solving), a student-centered teaching approach that allows students to determine what they need to learn, an atmosphere where teachers serve as facilitators, and an authentic problem or concept that requires cross-disciplinary work and action (Luft 40). Content learned in this type of atmosphere is retained longer and transfers better than content learned with more direct instructional approaches (Mayer 288). Research also shows that learners are more motivated in these service learning/problem based-learning lessons than in traditional activities (Luft 42). Also, research demonstrates that students who engage in service learning projects are more likely to graduate from high school, more likely to attend and graduate from college, score higher on achievement tests, and strengthen their understanding and success in multiple content areas (Wisconsin 12).

Before continuing, I feel that I must explain that service learning is not simply just an episodic volunteer program, an add-on to an existing curriculum, a logging of hours necessary for graduation, or compensatory service assigned as a form of punishment from courts or from school administrators (servicelearning.org). This is what

we traditionally see in schools when we incorporate service into the classroom. The service learning I have designed for the context of my unit plan, however, is much more meaningful, connected to curriculum, and engaging, allowing for students to develop socially, emotionally, and cognitively from the experience.

Jim Burke, one of the best known contemporary English educators, writes that any effective service learning program should have the following elements: integrated learning where project's goals correspond with the broader curriculum of the course, high-quality service that responds to an actual community need, collaboration among students, parents, community, and school, student voice and contribution, elements of civic responsibility, in-class time for reflection, and evaluation of the success of the project (Burke 368). I kept these very important principles in mind when planning and designing my unit. For obvious reasons, the only principle I could not account for in the development of this unit is student voice and contribution. I developed this unit without the ability to consult with a true group of ninth grade students, so I thus had to make the decisions myself. However, when I teach this unit in the future in my own classroom I will actively use student voice and participation to shape the direction of the experience.

When designing my unit, I heavily consulted a graphic for planning service-learning projects provided by *High Quality Instruction that Transforms: A Guide to Implementing Quality Academic Service-Learning* (See Figure 1). This graphic provides the steps necessary for the development of an effective service-learning project: setting the context, investigation, planning, action, reflection, and demonstration/celebration (Wisconsin 32). When designing my plan, I used all of these steps to be sure I was

creating a successful unit that used service-learning in the most productive and helpful ways possible.

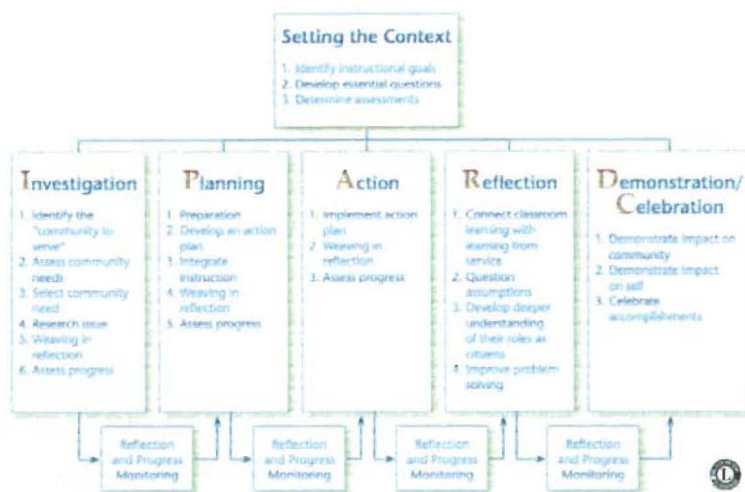


Figure 1: The Service Learning Planning Chart

My unit is a seven-week exploration for ninth grade Honors students in a classroom in East-Central Indiana. The essential/guiding question is “How does my community shape me, and how do I shape my community?” and the title of the unit is “Hungry for Change.” The unit begins with a 3-week study of the text *The Absolutely True Diary of a Part Time Indian*, where students will examine the protagonist, Junior, and the ways in which growing up on an Indian reservation has shaped his existence. This, along with personal writings and explorations, serves to satisfy the “How does my community shape me?” portion of the unit’s essential question. Students will then spend one week reading articles detailing hunger within their own community, studying and revising our Project proposal, and visiting Second Harvest Food Bank, a food bank that works to serve East Central Indiana families, on a fieldtrip. Next, students will spend two

weeks planning our Poetry Slam to raise monetary donations for Second Harvest Food Bank. Students will write their poetry for the slam, spread awareness of the event (e.g. through letters to the local paper, the writing of radio advertisements, flyers), work to design tickets and to sell some in advance for the event, and contact local businesses through persuasive letters/phone calls asking for donations (e.g. money and snacks, t-shirts, programs) for the event. Following these two weeks of preparations, students will host their Poetry Slam. Finally, in the seventh week, students will reflect upon their experiences, celebrate their accomplishments, and submit their portfolios compiled from the unit, including their own written evaluations of the success of the project.

When planning this unit, I considered many of the important concepts for student growth, learning, and achievement that I have learned through my progress through the English Education program at Ball State University. I developed my unit based upon an essential/guiding question, rather than using a novel/textbook to guide the development of my unit. This is crucial because my unit must be able to help students learn “big ideas” that transfer into future situations in their lives, rather than just teaching them a particular text or non-contextualized strategies. I incorporated all six language arts (reading, writing, listening, speaking, viewing, and visually representing) to make sure my intended group of students successfully masters all developmental areas through this seven-week unit. My lessons are grounded in NCTE principles, as well as Common Core standards. I also worked hard to satisfy/show my knowledge of the 10 INTASC principles upon the completion of this project. Included in this binder are the Common Core standards, NCTE Standards, and the INTASC principles, which are located immediately following this artist’s statement.

I also worked hard to include elements of differentiation, multiculturalism, technology, and collaboration into my unit. According to Differentiation, a website, “the adaptation of classroom learning to suit each student’s individual needs, strengths, preferences, and pace by either splitting the class into small groups, giving individual learning activities, or otherwise modifying the material”, is crucial to make sure all students are working in their Zone of Proximal Development, the most optimal stage for learning (Differentiation). All classrooms have students of all levels, and through the use of differentiation, all students can work appropriately on their own level of learning and understanding. Multiculturalism is included through the use of texts selected and helps foster empathy and understanding in students. In addition, technological skills are crucial for any member of a twenty-first century society and are included in my unit. Finally, collaboration among students, parents, teachers, and the community is key when attempting to create a classroom community and attempting to complete a service-learning project. Without collaboration, service learning cannot exist.

The selection of the primary text for the first part of this unit was extremely difficult. I was searching for a text that dealt with issues my students would be dealing with in the second part of the unit (hunger, poverty, etc.) but in a different way. I wanted my students to see that some of the same issues that occur in their own community, the same issues that occur in their lives, occur in different contexts all across the country. I also wanted to pick a text that is not necessarily canonized and that is current and accessible to all of my students. My research and reading led me to *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie. This novel explores the life of Junior, a boy who lives at his Indian reservation but goes to school at a nearby white high school

so he can have more opportunities. This text, as described by the author himself, is “a Breakfast Club for the current generation. [Students] respond to the main character’s dual identity, split between the poverty of his family and the reservation and his outsider status at the white high school that offers him a future” (Collopy 10). Alexie’s text is full of tragic elements, comedic moments, and authentic adolescent struggles. It allows for students to explore the issue of community shaping identity development and also allows for incorporation of great elements of multiculturalism, tolerance, rebellion against the norm, and personal development into the unit. However, this text is not met without controversy. It contains some explicit language, minor sexual content, and racial remarks. However, these can all be used as important teaching tools in the classroom for tolerance and acceptance. I would not teach this text to any student below the 9th grade and I will also be including a parent letter for this text in my unit plan that follows.

On the other hand, the selection of the particular service project for my unit was a very easy decision. I have spent my whole life in East-Central Indiana, and I understand the issues of hunger and poverty in our community. Forty-four percent of Indiana children are “food insecure”, which is defined as “the limited or uncertain availability of nutritionally adequate and safe foods or uncertain ability to acquire acceptable foods in socially acceptable ways” (Children and Hunger). Over fifty percent of students in my home community are served free or reduced lunch at school. Second Harvest Food Bank in East-Central Indiana works to provide food to those in need in Randolph, Jay, Blackford, Delaware, Henry, Madison, Grant, and Wabash counties. I have previously volunteered at this institution’s warehouse sorting and packaging food, and the experience was phenomenal. I want my students to be able to help contribute to their

community through an outlet that is both beneficial to students and to the community, and I know that raising monetary donations for the Second Harvest Food Bank is the best way to do so for students in my area.

This project is truly the culmination of all of my educational experiences at Ball State University. Through the development of a unit plan, I am demonstrating the complex knowledge and abilities I have learned through my English courses and my Education courses. My unit demonstrates my ability to plan effective and engaging lessons, to incorporate best practice for an English classroom, including the detailed teaching of all six Language Arts, to effectively understand and apply the INTASC principles, and to create community within a classroom setting. It best reflects my teaching philosophy and style, my current level of sophistication as a pre-service teacher, and my current understanding of student development.

When developing this project, the ideas and concepts I have learned from my experiences in the Honors College at Ball State University also helped me to shape a successful unit. By incorporating service learning, I am essentially providing my students with immersive learning and critically engaging experiences, similar to those I experienced myself as a student of the Honors College. The Ball State University Honors College website explains that its goal is to “make you the author of your own story...to put you in control of your own educational experience while providing you with a place, the guidance, and the resources to make good decisions,” and I am doing just that for my students with this unit. I am asking my students to step away from classes filled with teacher based lecture, worksheets, and readings and to delve into a classroom that is student-directed and filled with opportunities for critical analysis, perspective taking, and

personal growth. I structured my unit specifically focusing on elements I took from many of my Honors courses: the importance of family in community building and personal growth (Dr. Edmond's HONRS 199 course), the importance of multiculturalism in education to increase empathy in students (Dr. Berg's HONRS 189 course), and the importance of the Humanities, including intellectual, artistic, and cultural achievements of a community or society (Dr. Priebe's HONRS 201-203 Humanities sequence). I feel as though this project represents my best work put forth from my experiences at Ball State University and truly demonstrates my growth as an Honors student, a future teacher, and as a person as a whole. I am very proud to submit this project to you today. Following this statement, you will find my unit plan, *Hungry for Change: Students as Community Contributors*.

INTASC Principles, IRA/NCTE Standards, Common Core Standards

Principle 1 The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

Principle 2 The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social, and personal development.

Principle 3 The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

Principle 4 The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

Principle 5 The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

Principle 6 The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

Principle 7 The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

Principle 8 The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.

Principle 9 The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

Principle 10 The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.

Figure 3: IRA/NCTE Standards for the English Language Arts

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and informational resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literary communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for leaning, enjoyment, persuasion, and the exchange of information).

Reading Standards for Informational Texts: Literary Nonfiction and Historical, Scientific, and Technical Texts

Key Ideas and Details

9-10.RI.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

9-10.RI.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

9-10.RI.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Craft and Structure

9-10.RI.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

9-10.RI.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

9-10.RI.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Integration of Knowledge and Ideas

9-10.RI.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

9-10.RI.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

9-10.RI.9 Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Range of Reading and Level of Text Complexity

9-10.RI.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.

Reading Standards for Literature: Stories, Novels, Drama, and Poetry

Key Ideas and Details

9-10.RL.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

9-10.RL.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

9-10.RL.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

9-10.RL.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

9-10.RL.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

9-10.RL.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Integration of Knowledge and Ideas

9-10.RL.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).

9-10.RL.8 (This College and Career Readiness Standard does not have a literature component)

9-10.RL.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Range of Reading and Level of Text Complexity

9-10.RL.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

Writing Standards:

Text Types and Purposes

9-10.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from and supports the argument presented.

9-10.W.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

9-10.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

9-10.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

9-10.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

9-10.W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Research to Build and Present Knowledge

9-10.W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

9-10.W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

9-10.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply grades 9-10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare].").
- b. Apply grades 9-10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is

valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.").

Range of Writing

9-10.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Language Standards:

Conventions of Standard English

9-10.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- a. Use parallel structure.
- b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

9-10.L.2 Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

- a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
- b. Use a colon to introduce a list or quotation.
- c. Spell correctly.

Knowledge of Language

9-10.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.

Vocabulary Acquisition and Use

9-10.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by

checking the inferred meaning in context or in a dictionary).

9-10.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

9-10.L.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Speaking and Listening Standards:

Comprehension and Collaboration 9-10.SL.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

9-10.SL.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

9-10.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Presentation of Knowledge and Ideas

9-10.SL.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

9-10.SL.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

9-10.SL.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Introduction, Table of Contents, Goals, Unit Planning Calendar

Hungry for Change: Students as Community Contributors

An Honors Thesis (ENG 395)

by

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**Ball State University
Muncie, Indiana**

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Introduction to the Unit

List of Goals

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Introduction to *Hungry for Change: Students as Community Contributors*

Community development is an absolutely essential component of education. Students must, through personal explorations, experiments, and discussions, determine how their family, school, and local communities have shaped their development and how they have shaped these communities. Student learning must be grounded in authentic experiences to create engagement, interest, and lifelong understanding. One of the best ways to develop community development through authentic experiences is through service learning, which is “a teaching and learning method which fosters civic responsibility and links classroom learning and applied learning in communities.” I have developed a unit plan for a ninth grade Honors Language Arts course, which details a seven-week exploration into the essential question, “How does my community shape me, and how do I shape my community?” Students will begin by reading *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie to explore ways in which one’s community shapes his or her personality, motives, and future endeavors. They will next examine an issue important to their local community, hunger, through the use of multiple nonfiction texts, videos, and a fieldtrip to Second Harvest Food Bank. Finally, the unit will culminate in the students’ organization, planning, orchestration, and completion of a poetry slam designed to combine efforts from students, parents, administration, and community members to raise monetary donations for Second Harvest Food Bank in Muncie, Indiana.

NCTE/IRA Standards/Unit Goals:

1. Students read a range of print (e.g. fiction book, nonfiction articles, poetry) and non-print texts (e.g. videos, flyers) to build an understanding of texts, of themselves, and of the cultures of their own communities; to acquire new information; to respond to the needs and demands of society, of their community, and their future workplaces; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a range of literature from multiple periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of other texts, and their understanding of textual features (e.g. context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a range of strategies as they write and use different writing process elements appropriately to communicate with different audiences (e.g. themselves, their teacher, community members) for a variety of purposes (e.g. to persuade, to communicate ideas and feelings, to entertain).
6. Students apply knowledge of language conventions, media techniques (e.g. design, research development), figurative language, and genre to create and discuss print and non-print texts.
7. Students conduct research on issues by generating ideas and by posing problems. They gather, evaluate, and synthesize data to communicate their discoveries in ways that suit their purpose and audience.
8. Students develop an understanding of and respect for diversity in ethnic groups and social roles.
9. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
10. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Unit Planning Calendar:	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Day 1: "Community in Context" HW: Alexie pgs. 1-24	Day 2: "Character Exploration: Arnold" HW: Alexie pgs. 25-47	Day 3: "Finding Hope" HW: Alexie pgs. 48-73	Day 4: "Talking about tough texts" HW: Alexie pgs. 74-98	Day 5: "Making Real Life Connections"
Week 2	Day 6: "Making Real Life Connections" Continued HW: Alexie pgs. 99-129	Day 7: "Write it Out!" HW: Alexie pgs. 130-158	Day 8: "Individual in a Community" HW: Alexie pgs. 158-178	Day 9: "Grief" HW: Alexie pgs. 179- 198	Day 10: "Grief Continued"
Week 3	Day 11: "SRI and Reader Experience Intro" HW: Alexie pgs. 198-230	Day 12: "Belonging" HW: Pick out scene for SRI/paper	Day 13: "In Class Work on SRI" HW: Work on SRI/paper	Day 14: "SRI Presentations" Fieldtrip Permissions MUST be turned in by this date	Day 15: "SRI Presentations ALL SRI papers due today
Week 4	Day 16: "Our Community" HW: 1 pg. personal response	Day 17: "Hunger in Context"	Day 18: "Hunger in Context Continued" HW: 1 pg. response to research experience	Day 19: "Our proposal"	Day 20: "Experience it Firsthand" HW: 1 pg. response to fieldtrip
Week 5	Day 21: "Extra, Extra Read All About It!"	Day 22: "Dear Mr./Mrs. ..."	Day 23: "Dear Mr./Mrs... Continued"	Day 24: "Peer Interest"	Day 25: "Peer Interest Continued"
Week 6	Day 26: "Ode Workshop" HW: Write an additional ode	Day 27: "Epitaph for Hunger"	Day 28: "Ballad Workshop" HW: Find a ballad of your choice to share	Day 29: "Sonnet Workshop" HW: Pick two favorite poems to share	Day 30: "Poetry Slam Practice"
Week 7	Day 31: "Celebration, Discussion, and Guest Speaker" HW: 1 pg. personal reflection	Day 32: "Portfolio Work Day" HW: Work on Portfolio	Day 33: "Portfolio Work Day" HW: Work on Portfolio	Day 34: "Portfolio Presentations"	Day 35: "Portfolio Presentations"

Plans for Assessment, Assignment Sheets, Rubrics

Plans for Evaluation

Daily Participation (Journals, Homework, and Daily Activities Included here)	20% of Final Unit Grade
SRI and Accompanying Paper	30% of Final Unit Grade
Service Project Participation	20% of Final Unit Grade
Final Portfolio Evaluation	30% of Final Unit Grade

*Note: Rubrics and Evaluation Materials are to follow immediately after this document.

Daily Participation Rubric

Category	Excellent (5)	Good (4)	Needs Improvement (3)	Unacceptable (1)
Attitude/Behavior	Student is always respectful of his or her self, others, and teacher. Student is engaged in class on a daily basis, has a positive attitude, and does not criticize anyone else's ideas or work.	Student is often respectful of his or her self, others, and teacher. Student is often engaged in class on a daily basis, has a positive attitude, and rarely criticizes anyone else's ideas or work.	Student is often disrespectful of his or her self, others, and teacher. Student is rarely engaged in class, lacks a positive attitude, and frequently criticizes others.	Student is usually disrespectful of his or her self, others, and teacher. Student is infrequently engaged in class, lacks a positive attitude, and consistently criticizes others.
Focus on Class Work, Homework, and Projects	Consistently stays focused on in-class work and what needs to be done. Very self-directed.	Focuses on in-class work and what needs to be done most of the time.	Focuses on the task and what needs to be done some of the time. Often must be reminded by the teacher about what needs to get done.	Rarely focuses on class work and what needs to be done.
Contributions in Class/ Working With Others	Routinely provides useful ideas when participating in classroom discussion. A definite leader who contributes positively to the class and supports the efforts of others. Students feel safe volunteering in his/her presence.	Usually provides useful ideas when participating in classroom discussion. A strong student who tries hard. Usually listens to, shares with, and supports the efforts of others.	Sometimes provide useful ideas when participating in classroom discussion. A satisfactory student who does what is required. Listens to, shares with, and supports the efforts of others, but sometimes is not actively listening or responding.	Rarely provides useful ideas when participating in classroom discussion. May refuse to participate. Often disrupts or discourages others' attempts to participate.
Time Management	Never procrastinates. routinely uses time well to ensure things get done on time. Student never asks to adjust deadlines.	Sometimes procrastinates. Often uses time well, never misses deadlines.	Usually procrastinates, does not use school time efficiently but completes projects by deadline.	Consistently procrastinates, rarely gets work done by deadlines, asks for extensions or does not submit work.
Total				

(Rubric Adapted from

http://www.madisonpublicschools.org/51620821164827350/lib/51620821164827350/Cla ss_Participation_Rubric.pdf)

SRI and Accompanying Paper Assignment Sheet

SRI

To mark the ending of our reading of *The Absolutely True Diary of a Part-Time Indian*, we will be creating Symbolic Story Representations (SRIs). This activity requires you to reflect over your experiences with *True Diary* by choosing **one scene** to which you particularly connected. Once you select your scene, you will create cutouts representing characters in that scene, themes/motifs of the scene, the setting of the scene, your interpretation of the author, and a representation of yourself within that particular scene. Your cutouts can be as symbolic or as literal as you choose, as long as you can justify your decisions. You will first explain the cutouts you created and what they represent, then will walk us through your scene, illustrating your “moves” and how you related to characters, the author, the setting, and themes. You will also need to explain ways in which reading this text and working as a classroom community have shaped your participation/involvement/opinions of *True Diary*. I will be modeling an example SRI for you in class and you will have plenty of time to work on it in class and ask me questions. The main purpose of this assignment is for you to be able to visually represent your relationship to a particular passage of *True Diary* and verbally present this representation to the class. The rubric for this assignment follows.

Paper Assignment

In addition to your SRI presentation, you will be completing a 3-4 page paper explaining the choices you made in more depth. The completion of this paper will require you to draw from your previous experiences with *True Diary*, your experiences creating your cutouts for your SRI, and your own personal beliefs. In your paper, you will need to address the following three groups of questions:

- Why did I choose to create my SRI cutouts the way I did? What themes, symbolism, irony, foreshadowing, etc. did I pick up on in *True Diary* and use to create my pieces?
- What was the most difficult part of creating my cutouts? The most fun? How does the cutout that represents me represent my personal identity and my connection to *True Diary*?
- Why did I choose this scene from *True Diary*? Did I enjoy my experiences with this text? Why or why not? How did this text allow for me to reflect upon ways the communities in which I am involved (my family, my classroom, my school, my local community, my national identity, etc.) have shaped my perspective/personality? Would you suggest this book be taught again? Why or why not?

Paper Due Date: April 26th in Class; SRI Presentations on April 25th/April 26th

SRI Rubric and Accompanying Paper Rubric

Category	Excellent (6)	Good (5)	Needs Improvement (3)	Unacceptable (1)
Cutouts	Cutouts are highly effective in their representation of students' thoughts and development throughout the text. They clearly emphasize textual themes and context.	Cutouts are effective in their representation of students' thoughts, but might be lacking a little in emphasizing large textual themes.	Cutouts are usually not effective in their representation of students' thoughts and tend to emphasize only small, unsubstantial portions of the text	Cutouts are not at all effective in their representation of students' thoughts and do not draw from any evidence or information from <i>True Diary</i> or in class activities during this unit
Oral Presentation Skills	Communicates clearly and effectively the goals of their SRI. Explains cutout representations and "moves" they made as a reader in a highly effective manner.	Communicates fairly clearly the goals of their SRI, cutout representations, and moves, but lacks in one of these three pieces of their presentation.	Communicates fairly clearly but completely omits one of the three pieces of the presentation or lacks severely in two of the three pieces.	Communicates very poorly during presentation or completely omits two of the three pieces of the presentation.
Accompanying Paper Content	Answers all 3 sets of questions in a highly effective manner, illustrating their experiences with the SRI and <i>True Diary</i> very clearly and succinctly.	Answers all 3 sets of questions in an effective manner, but could have explained more clearly their experiences in a category/categories.	Completely omits one of the sets of questions required to answer in the paper.	Omits two or more of the sets of questions required to answer in the paper or paper is completely off topic and irrelevant.
Accompanying Paper Grammar/Usage	0-1 Substantial Grammatical Errors	2-3 Substantial Grammatical Errors	4-5 Substantial Grammatical Errors	More than 5 Substantial Grammatical Errors
Work Ethic	Student turns in paper/completes presentation on time and uses in-class work time in the most effective ways.	Student turns in paper/completes presentation on time and uses in-class work time most of the time, but is sometimes off task.	Student turns in paper/completes presentation on time and does not use in-class work time effectively/is off task most of the time.	Student turns in paper late or does not complete presentation on time.
Total				

Service Project Participation Rubric

Category	Excellent (5)	Good (4)	Needs Improvement (3)	Unacceptable (1)
Attitude/Behavior/ Professionalism	Student is dressed professionally, interacts positively with community members in attendance at the Poetry Slam, and leads in a highly effective manner.	Student is dressed professionally, interacts positively, and leads effectively but is weak in one of the three categories.	Student is lacking in either dress, appropriateness of interaction, or leadership.	Student is lacking totally in two of the three categories of dress, appropriateness of interaction, and leadership.
Poetry Presentation	Communicates clearly and presents poetry with highly effective amounts of emotion/engagement. Presents at least 2 poems at the Poetry Slam.	Communicates clearly and presents poetry with highly effective amounts of emotion/engagement. Presents 1 poem at the Poetry Slam.	Communicates clearly but lacks emotional conviction with poetry presentation. Presents 1 poem at Poetry Slam.	Does not present a poem at the Poetry Slam.
Advertisements/ Phone Calls/ Community Contacts	Student is highly engaged with the creation of advertisements and publicity for event. Completes all daily in class requirements for publicity in a highly effective manner, working above and beyond with creativity and effort.	Student is engaged with creation of advertisements and publicity for event. Completes all daily in class requirements for publicity but does not put the same amount of effort and creativity into their projects as students in the excellent category.	Student is not engaged with creation of advertisements and publicity for event. Completes all daily requirements but with a severe lack of effort/creativity.	Student does not complete all daily requirements for publicity. Is not engaged and interested in the project in any way.
PSA Participation	Is a leader in the creation of our PSA. Works in a highly effective manner every day to complete tasks necessary to write/record our PSA for our school.	Works effectively to complete necessary tasks for our PSA, but takes a secondary role and does not lead or direct our group to success.	Tends to shy away from participation in the PSA. Contributes in small ways.	Does not participate in any way to the writing/recording/ Completion of our PSA for our school.
Total				

Final Portfolio Assignment Sheet

Throughout this unit, you have been creating and compiling many pieces of your best work. To represent your growth as a student and to serve as a final assessment piece for this unit (instead of a large test or paper!) you will be submitting a portfolio with various pieces of class work. To successfully complete this portfolio, you must include the pieces listed below plus a number of your own choice pieces, and must write a paragraph rationale for each piece included explaining: 1. The purpose of the selected piece 2. When it was created within the context of the unit (i.e. Week 1, week 5, etc.) and 3. What you learned through the creation of this piece. A model will be provided to you and in-class time will be dedicated to working on this portfolio, but it will also require out of class time from you! Below, find the list of items you must include.

- 4 Quick write prompts from various times during the unit
- Double Entry Diary
- Character Exploration Sketches from Day 2
- Reader-Response Diagram from Day 3
- Conversational Roundtable Graphic Organizer from Day 6
- 3 other choice activities from Weeks 1-3 (*True Diary* section)
- SRI Cutouts/Accompanying Paper
- 1 Reflective Response from **either** Day 16, Day 18, or Day 20
- Advertisement or Letter
- 1 Ode
- Epitaph for Hunger
- **Either** ballad or sonnet
- Reflection from Day 31

This project should be reflection of your growth as an English student and as an individual through the course of this unit. Have fun with it! Make it your own. It does not need to be in traditional paper format. You can scrapbook it, make it a powerpoint, website, multimedia presentation, etc. Just know that you will not only be creating this portfolio, but presenting it to the class too in a brief 5 minute presentation to the class. During this presentation you will choose one artifact and rationale to share with the class. Once again, have fun with this and make it your own!

Due: May 23rd or May 24th, 2013

Final Portfolio Evaluation Rubric

Category	Excellent (6)	Good (5)	Needs Improvement (3)	Unacceptable (1)
Completeness	All necessary items are included, including all rationales. Portfolio is neatly organized in 3 ring binder or pocket folder and can be navigated with ease.	All necessary items are included, including all rationales. Portfolio is organized, but is not neat and it is difficult to navigate its contents.	One necessary item is omitted from portfolio OR portfolio is not at all organized and is difficult to navigate.	Two or more necessary items are omitted from portfolio.
Rationales	Addresses all three questions (purpose, context, what was learned) in a highly effective manner, using specific details and events as support for statements.	Addresses all three questions in an effective manner, but leaves out some of the specific details necessary for an excellent score.	Omits one of the three required questions OR does not write rationale in paragraph form.	Omits two or more of the required questions AND does not write rationale in paragraph form.
Presentation	Clearly displays an artifact and rationale in a highly effective way for best representation of learning over the unit. Understands audience and tailors presentation with audience in mind.	Displays an artifact and rationale, but does not illustrate how this piece is the best representation of his/her learning over the course of the unit.	Omits either the artifact or rationale OR does not tailor presentation to audience.	Omits either the artifact or rationale AND does not tailor presentation to the audience.
Grammar/Usage	0-1 Substantial Grammatical Errors in Portfolio/Rationales	2-3 Substantial Grammatical Errors in Portfolio/Rationales	4-5 Substantial Grammatical Errors in Portfolio/Rationales	More than 5 Substantial Grammatical Errors in Portfolio/Rationales
Peer Evaluations	Student receives mostly 5s but some 4s from peers.	Student receives mainly 4s but some 3s from peers.	Student receives mainly 3s but some 2s from peers.	Student receives mainly 1s and 2s from peers.
Total				

Peer Presentation Evaluation Sheet

Presenter's Name: _____

My Name: _____

Artifact Presented: _____

Overall, I give this presentation a:
(Circle one)

Give a presentation a 5 if you thought the student did a great job explaining his/her chosen artifact and rationale, explaining how it is the **BEST REPRESENTATION** of his/her learning during this unit. Make sure the speaker designed their presentation with the audience (our class!) in mind. Work down from there, only giving a presentation a 1 if you truly believe that the presenter **SEVERELY** lacked in many of the requirements for the presentation.

5	4	3	2	1
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Reason for Number:
(Write Below)

Classroom Management, Homework Schedule, Double Entry Diaries

Administrative Concerns

On a traditional class day, procedures will be handled as follows:

- Any assigned homework will be turned into the tray labeled by period AT THE BEGINNING OF CLASS! Homework that is turned in at the end of class must first receive a teacher signature, as it will be considered late!
- Attendance will be taken during student quick write time, traditionally immediately following any questions or concerns from the previous reading/homework assignments.
- Ideally, classroom will have round tables instead of desks as my students will often work collaboratively in groups. If this is not possible, desks will be grouped together in quads (i.e. 4 desks per group). For large group discussions, we will move desks into a whole class circle.
- I plan to have a “mailbox” located in the back of the room where students can leave me private messages including questions, concerns, or requests for extra help. I really want to facilitate a positive and engaging learning community, and I feel like having a mailbox keeps lines of communication open for my students, making them feel more comfortable in my classroom environment.
- Students are required to be respectful of each other EVERY SINGLE DAY!
Specific rules for class discussions are spelled out later, but the basic classroom rules are as follows:
 1. Respect the teacher, other students, and yourself
 2. Give your best effort every day
 3. Share your thoughts, ideas, and suggestions. We are learning together!

Reading/Homework Schedule for Weeks 1-3
Absolutely True Diary of a Part-Time Indian
Sherman Alexie

*The following is the reading schedule for the first three weeks of this unit. Readings listed under each day are the homework assignment for that day (example: on Day 1, students will read pages 1-24 for homework and be prepared to discuss this material/engage in activities from this material on Day 2).

Day 1:

Pgs. 1-24 (to Because Geometry is not a Country Somewhere in France)

Day 2:

Pgs. 25-47 (to Rowdy Sings the Blues)

Day 3:

Pgs. 48-73 (to Tears of a Clown)

Day 4:

Pgs. 74-98 (to My Sister Sends me an E-mail)

Day 5:

No New Reading

Day 6:

Pgs. 99-129 (to Don't Trust Your Computer)

Day 7:

Pgs. 130-158 (to Wake)

Day 8:

Pgs. 159-178 (to In Like a Lion)

Day 9:

Pgs. 179-198 (to Because Russian Guys are Not Always Geniuses)

Day 10:

No New Reading

Day 11:

Pgs. 199-230 (Finish the book)

Day 12:

Prepare for SRI/Paper

Day 13:

Prepare for SRI/Paper

Day 14:

Presentations

Day 15:

Presentations

Double-Entry Diary Sheet

During-Reading
Double Entry Diaries

While you read sections of *True Diary* for homework, please use this graphic organizer, “Double Entry Diaries”, to keep track of your thinking while reading. On the left side, write down direct quotes and page numbers from the text that confuse you, remind you of something, that you think are important, etc. On the right side, explain why you wrote the text down using prompts like: **This reminds me of... I wonder... This is important because... I am confused because... I will help myself because... I am thinking... or anything else you are thinking, inferring, or concluding about a passage.** You don’t have to write one every night, just when you have something you want to say or share with the class! Keep track of these, as we will use them to begin discussion each day!

Direct Quotes/ Page #	Connections, Confusions, Inferences, Thoughts, Conclusions

(Adapted from worksheet I personally made in ENG 412, Spring 2012)

Parent Contact Materials

Parent Letter

Dear Parent/Guardian,

Hello! Your student is about to embark on a very special journey as a member of this year's ninth grade honors English class. Students are preparing to participate in a seven-week service-learning unit entitled *Hungry for Change: Students as Community Contributors* exploring the question "How does my community shape me, and how do I shape my community?" This unit is broken up into three parts: an exploration portion where students will read *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie and various nonfiction texts exploring community development and community issues such as hunger, poverty, etc., a planning portion where students will visit Second Harvest Food Bank in Muncie, Indiana (permission slip attached) and work to plan a Poetry Slam to raise monetary donations for Second Harvest, and an implementation portion where students actually put on the Poetry Slam for Change on Saturday, May 18th, 2013.

This unit is very special because it combines in class work with a unique service-learning event that will help students' personal development and the local community as well. Research shows that service learning helps students retain information longer than content learned with more direct instructional approaches. Research also shows that learners who engage in service-learning activities are more motivated, more likely to graduate from high school, more likely to attend and graduate from college, score higher on achievement tests, and strengthen their understanding and success in multiple content areas.

This unit does involve some out of class work, namely 2-3 hours of participation on Saturday, May 18th, 2013 in our full class Poetry Slam. It is imperative that ALL students are in attendance for this day. If you know right now that your student will not be able to attend for a previously scheduled reason, please let me know ASAP and I will work to create an alternative assignment for your child.

We will also be working closely with Sherman Alexie's *Absolutely True Diary of A Part-Time Indian*. We will be discussing aspects of this text very closely as a whole group using very specific parameters I have set for respectful ways to hold conversations detailing difficult topics. I strongly believe that the merits of this text outweigh any potential concerns. Its exploration into how a community shapes individual development is an essential element of this unit. If you or your student, however, have any concerns with this text, please feel free to contact me.

I am very excited to begin this unit with your students. This could not be possible without your help and support! If you are interested in assisting in any way, please contact me as well!

Thank you,
Miss Jaelyn Saulmon
(765)XXX-XXXX
jasaulmon2@bsu.edu

Fieldtrip Permission Slip

I, _____ (parent's name), give permission for my son/daughter
_____ (son/daughter's name) to participate in an out-of-school
educational experience on Friday, May 3, 2013 to Second Harvest Food Bank in Muncie, Indiana. This
fieldtrip will take place for one (1) school day and students will be back at school before the 3:15 dismissal
bell. They will be traveling by bus. Students will be helping to sort, pack, and organize food donations at
Second Harvest, will be working with their database system to track donations, and will be working as a
collaborative team to complete various other tasks as assigned by Second Harvest workers. This fieldtrip is
crucial for students participating in our classroom unit: *Hungry for Change: Students as Community
Contributors*. Students will experience the rewards of helping others firsthand through volunteering, plus
will understand what happens behind the scenes at Second Harvest. Students will be moving around and
therefore should wear closed-toed shoes and comfortable, loose fitting clothing. By signing this form, I
understand that my student will be allowed to participate in these activities, under close supervision by the
classroom teacher, parent volunteers, and Second Harvest Staff. I understand that under no circumstances
will my child be left unsupervised. I also agree to send a sack lunch with my student on the day of the
fieldtrip or provide notice below that my student will need to purchase a sack lunch from the school
cafeteria for this day.

Student's Name: _____

Parent/Guardian Signature: _____

Date: _____

(Check One)

My student will be packing a lunch from home _____

My student will be purchasing a lunch/getting a lunch from the school cafeteria _____

Lesson Plans and Materials

Lesson One: "Community in Context"

Focus: This lesson is the first in the unit entitled *Hungry for Change: Students as Community Contributors* for a ninth grade honors class. Its main purpose/function is to introduce students to the purposes and goals of the unit and to our first text, *Absolutely True Diary of A Part-Time Indian* by Sherman Alexie. The main focus of this lesson is to frontload content necessary for engaging with the text, as well as to enact prior understanding and to frontload interest. By using KWL charts, a movie trailer, and a free-write prompt that requires them to reflect about their own experiences, I hope to foster student engagement and encourage them to enter into the story world while reading.

Objectives:

1. Students will be able to identify community types and their characteristics through a quick write and a brief class discussion.

2. Students will be able to recognize and explain their own role within their community through personal reflection and brief writings.

3. Students will be able to employ their prior knowledge of Native American culture by creating a whole-class KWL chart.

4. Students will be able to generate ideas about the story world of *True Diary* through viewing the movie trailer for another of Alexie's works, *Smoke Signals*.

Materials:

- Chalk/chalkboard
- Paper/pencils
- *Smoke Signals* Trailer (IMDb) <http://www.imdb.com/title/tt0120321/>
- Computer/Presentation Hookups

Strategies:

- Quick writes
- Whole class discussion
- Small group discussion
- KWL charts
- Frontloading
- Connecting to Prior Knowledge
- Envisioning the Story World

Procedure:

1. Write quick write prompt on the board: "What are some different types of communities? What are the roles of members within communities? What is your role within your own community?"
2. Give students 5-6 minutes to complete prompts in their journals(tell them they will be sharing)

3. Make a 2 columned list on the chalkboard of students' ideas about different types of communities and different roles of members within said communities.
4. Put students into groups of 3-4 to share their own beliefs about their personal roles within their community.
5. Provide students the opportunity to share with the whole class.
6. Briefly introduce unit, explaining that we will be exploring how communities shape individuals and how individuals shape communities through a seven week unit that includes a service learning project that will be detailed in future weeks, and that starts with a contemporary novel, *True Diary*.
7. Create a KWL chart with students about their prior knowledge of Native Americans in the past and in today's society (reservations, etc.)
8. Show *Smoke Signals* trailer.
9. Discuss with whole class how this trailer's depiction of reservations is very similar to that seen in *True Diary*.
10. Assign homework reading (pgs. 1-24) and send home parent letter and fieldtrip permission form and explain Double Entry Diaries.

Assessment:

1. I will know that students can identify community types and their characteristics through their contributions to full class discussion and their answers in their quick write.
2. I will know that students will be able to recognize and explain their own role within their community through their contributions to small group discussion and their answers in their quick write.
3. I will know that students are able to employ their prior knowledge about Native Americans through their contributions to the full class KWL chart and discussion.
4. I will know that students can picture the story world in *Smoke Signals/True Diary* through their contributions to the final full class discussion.

Lesson Two: “Character Exploration: Arnold”

Focus: The purpose of this lesson is to encourage students to use elements of art (sketching, drawing) and textual clues and evidence to create character sketches by making predictions for Arnold’s future character if someone had paid attention to his dreams. Students also are required to consider their own experiences by creating an autobiographical sketch of themselves in the future if people start paying attention to their dreams. This lesson connects to the previous lesson as it works as the next step in engaging students and allowing them to enter into the story world: lesson 1 as allowing students to visualize the setting/experience and this lesson as allowing students to begin forming relationships with characters.

Objectives:

1. Students will be able use textual clues and their own predictions to create a sketch of Arnold in the future that emphasizes characterization.
2. Students will be able to produce an autobiographical sketch of themselves through self-analysis and inventory.
3. Students will be able to articulate the value of using sketches and images within a text.

Materials:

- Construction Paper
- Colored Pencils/Crayons/Markers
- *True Diary* Text
- Chalkboard/Chalk

Strategies:

- Visualizing the story world
- Self-reflection
- Full class discussion
- Small group discussion
- Quick write
- Analyzing author’s intent
- Gallery Walk

Procedure:

1. Write quick write prompt on the board: How do the sketches in *True Diary* help you to better picture the story world? Do the sketches help you as a reader? Why or why not?
2. Ask if anyone has anything from his or her Double Entry Diaries to share.
3. Give students 4-5 minutes to complete prompts in their journals. (Tell them they will be sharing)
4. Have a few students share responses
5. Tell students to get out their texts and turn to page 12

6. Have students talk in small groups for 4-5 minutes about how this sketch helps us to better understand Arnold's parents. Have them examine: 1) what this sketch tells us about the characters 2) what this sketch reveals that the text itself does not reveal and 3) If the sketches allow you to connect better to the text or if they interrupt your reading.
7. Pass out art supplies
8. Instruct students to think about the textual information they have read so far and, by using the text, sketch a picture of Arnold and who he might be if people start paying attention to his dream. Tell them they will be sharing (10 minutes).
9. Instruct students to think about themselves personally and sketch a picture of themselves if people started to pay attention to their dreams. Tell them they will be sharing (10 minutes).
10. Tell students that when they are finished they should place their sketches face up on their desks.
11. Guide students through a gallery walk, where each student pauses at each desk to observe each other's sketches.
12. Hold a brief discussion with class detailing the value of the sketches in *True Diary* and their impact on visualization of the story.
13. Assign homework: Read pgs. 25-47

Assessment:

1. I will know students are able to use textual clues and predictions to complete their sketches by the quality of textual information within the finished sketches.
2. I will know that students can self-reflect successfully through the quality of thought put into their finished autobiographical sketches.
3. I will know that students can articulate the value of using sketches in a text through their contributions to the quick write, the small group discussion, and the whole class discussion.

Lesson Three: “Finding Hope”

Focus: The purpose of this lesson is to show students that each individual reader has a very different experience with the same text, depending upon prior knowledge and past experiences. Students will make predictions, compare their predictions in partners, and then learn about the Reader-Response theory and hopefully gain understanding and appreciation as to why his or her predictions differed so vividly from his/her peers. This lesson builds upon the prediction making skills learned in the previous day’s lesson, but requires students to write about these predictions and think about perspectives instead of just drawing them.

Objectives:

1. Students will be able to formulate predictions for future plot occurrences based upon textual evidence.
2. Students will be able to state the elements of reader-response literary criticism and how these elements help a reader relate personally to a text.
3. Students will be able to deconstruct their own experiences thus far with *True Diary* by creating their own reader-response diagrams.

Materials:

- Index cards (1 per student)
- Paper/pencil
- *True Diary* Text
- Reader/Response Diagram Handout
- Chalkboard/Chalk

Strategies

- Quick write
- Pair and share
- Author’s chair
- Literary Criticism
- Exit Slips
- Venn Diagram

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.
2. Ask students to spend the first 10 minutes of class writing predictions of what may happen in Arnold’s life once he goes to Reardan in their journals. Ask them to answer these questions: 1) Do you think Arnold will be successful? Why or why not? 2) What types of challenges may Arnold face at Reardan? 3) How do you think people will treat him back at the reservation (like Rowdy)?
3. Put students in groups of two. Tell them to share their predictions, comparing and contrasting the differences between their predictions.
4. Have a few groups share with the class.

5. Pass out Reader Response Literary Criticism Handout (see document immediately following this lesson plan)
6. Discuss elements of Reader Response Literary Criticism with students. Ask if partners differed in their predictions. Explain that people have different responses to texts because of their prior knowledge and personal experiences.
7. Model my sample reader-response diagram.
8. Have students complete their own diagrams in class, focusing on how their interactions with the text influence meaning.
9. Assign homework: reading pages 48-73 in *True Diary*.
10. Pass out index cards and have students complete exit slips answering this question: What questions do you still have about Reader Response theory? Or if you don't have any additional questions, what is the most beneficial/helpful thing about Reader Response theory you learned today?

Assessment:

1. I will know that students can formulate predictions based upon textual evidence by their contributions to the in-class writing exercise, pair and share activity, and author's chair experience.
2. I will know that students can state elements of Reader-Response Literary Criticism theory by their participation and quality of responses during the diagram activity.
3. I will know that students can deconstruct their own experiences with *True Diary* and its emphasis upon their textual experiences through the quality of their responses in their Reader-Response diagrams.

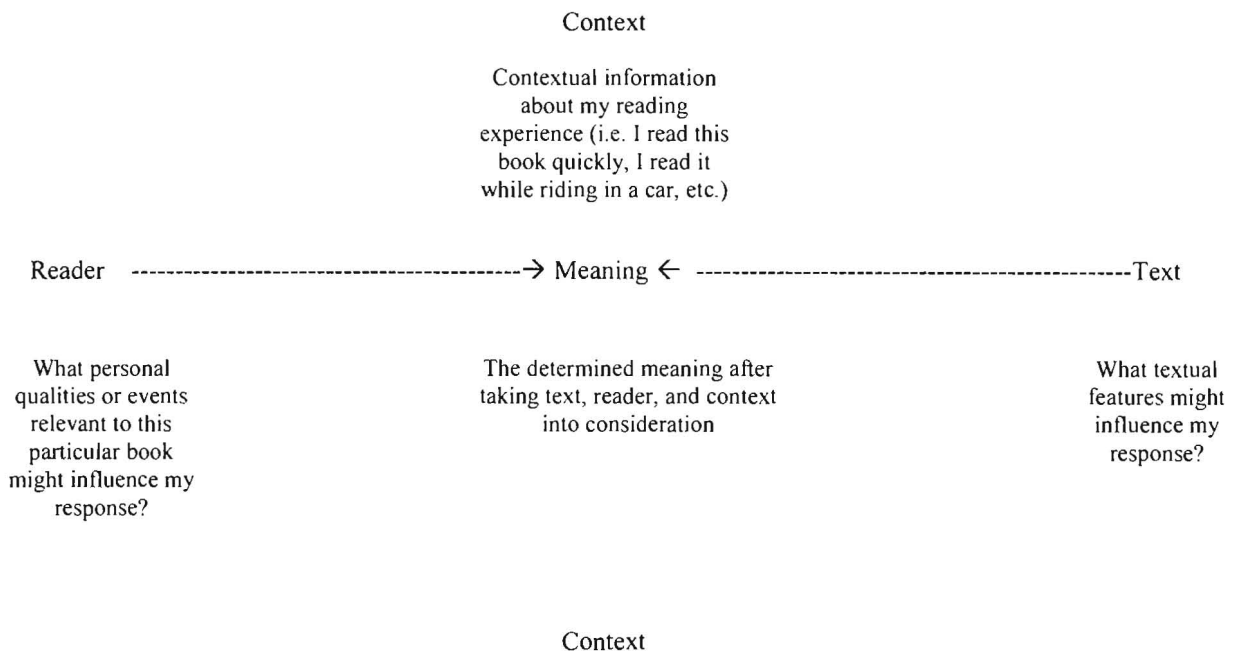
READER-RESPONSE CRITICISM GUIDE

Keep this handout! You will need it during various times in Miss Saulmon's class this year.

Elements of Reader-Response:

- *The "transaction" between reader and text is what is most important
- *A reader's prior knowledge influences his/her understandings of a text
- *A text cannot be separated from its impacts upon a reader
- *Readers actively make meaning when reading

Reader-Response Diagram:



Information adapted from Ch. 5 of *Critical Encounters in High School English* by Deborah Appleman and Purdue OWL

Miss Saulmon's Model

Reader-Response Diagram for *True Diary*

Context

Reader -----> Meaning <-----Text

*From a small town society
 *Accustomed to being "different" from others
 *Had my own identity struggle in middle school

True Diary is about finding oneself in the face of adversity. It is about finding your place within your community and determining how your community has influenced you.

*Sketched pictures helped me to "get into" the story
 *Narrative format contributed greatly to my engagement

Context

*Read this book in my favorite chair, so I was very comfortable when reading
 *This was my second time reading this book.

Lesson Four: “Talking about Tough Texts”

Focus: The purpose of this lesson is to teach students to effectively communicate and discuss difficult topics respectfully while keeping others’ perspectives in mind. It is crucial for students to be able to engage in difficult conversation to be successful in our ever-changing Twenty-First Century society. This lesson builds upon the ideas of multiple perspectives depicted in the Reader-Response lesson the previous day, but gives students the opportunity to “test out” language necessary to communicate respectfully while keeping other perspectives in mind.

Objectives:

1. Students will be able to effectively communicate their ideas through verbal speech.
2. Students will be able to analyze plot and character development to better understand the overall context of *True Diary*.
3. Students will be able to use appropriate language conventions when discussing sensitive topics, particularly race.

Materials:

- Index cards (3 per student)
- List of questions prepared
- Guidelines for discussion of ‘Tough Texts’
- *True Diary* Text

Strategies:

- Modeling
- Creating community
- Empathy development
- Speaking Skills
- Popcorn reading
- Quick writing

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.
2. Pass out 3 index cards per student and guidelines for discussion of ‘Tough Texts’
3. Guide students through guidelines, explaining and modeling appropriate ways for discussing sensitive topics (Possible explanation: “*True Diary* has some instances of some pretty difficult topics arising throughout its text. We saw that today, didn’t we? The racism and racist language that occurred in this particular section of the text is something we really need to talk about as a class. The line spoken on page 64 is extremely offensive to many individuals, and it’s not one that we will repeat in class. You can reference this specific passage by plainly saying ‘the passage of page 64’, we will all understand which line it is that you are referring. We must discuss this idea, though, to better understand Arnold’s experiences at

Reardan and his treatment by society in general. When engaging in this discussion, keep in mind the experiences and opinions of others in this class and in the community at large. We must all be understanding and respectful members of this community of learners and should not use language or ideas that could hurt anyone's feelings. For this reason, I am asking you to think closely before you speak today.”)

4. Tell students to pull out the guidelines for discussion handout and lead students through a popcorn reading of the document, pausing for questions and suggestions for changes/improvements to the document provided by students.
5. Explain the rules for the 3 Index Card discussion and begin with the first question.
6. Have students write for 1 minute about this question, and then begin full discussion, stopping with 5 minutes left in the period.
7. Ask students to then discuss for the last 5 minutes how using the strategies provided by me to discuss ‘tough texts’ helped aid discussion and how the index card strategy either helped or hindered their discussion abilities.
8. Assign homework: pgs. 74-98 in *True Diary*

Assessment:

1. I will know that students can effectively communicate their ideas through their contributions to the full class discussion.
2. I will know that students can analyze plot and character development through their ability to reference textual evidence during our full class discussion.
3. I will know that students can use appropriate language conventions when discussing tough texts through their contributions to the discussion of guidelines and through the index card activity.

Guidelines for Discussing “Tough Texts”

- 1.) Keep others’ feelings in mind! When sharing your thoughts or opinions, be sure to think CLOSELY about how your comments might affect other individuals in our learning community.
- 2.) Listen closely to others’ comments. You will have your time to share your opinions, so allow others their time as well.
- 3.) Participate actively in discussion, even when you aren’t speaking. This involves having your eyes on the speaker, hands to yourself and free from distractions, and providing feedback to the speaker (nodding or shaking your head, etc.)
- 4.) Reference others’ opinions in your responses. When responding, use phrases such as “I agree with (student’s name) because...” or “I really like what (student’s name) was saying about X...” or “I tend to disagree with (student’s name) because...”
- 5.) Use the text! Your opinions matter, but make sure they align with textual evidence as well. Don’t make an “off the wall” comment that has nothing to with the text or what we are currently discussing as a class. It interrupts the flow of conversation.
- 6.) Remember that everyone comes in with his or her own opinions and biases. Accept that your classmates’ opinions will differ from you and that that is okay.
- 7.) Respect everyone in the learning community!

Potential Questions for Discussion:

1. How was Rowdy's response to Arnold's announcement that he was switching schools appropriate for their friendship? How was it inappropriate for their friendship?
2. "I wanted to tell him that he was my best friend and I loved him like crazy, but boys didn't say such things to other boys". What do you think this quote means? Why do you think this is the case in our society today?
3. How does Arnold's perception of Reardan (on pg. 50) compare to his first day at the school?
4. How would you explain the divide between Reardan versus Wellpinit? Is it racial? Is it class/socioeconomically divided? Is it something else?
5. How would you respond if your best friend told you he was switching to a "better" school?
6. Why did Arnold "have to leave" the rez?
7. What do you think about the relationship between Arnold and his father in this section? Is it positive? Negative? Neutral?
8. What do you think about Reardan's mascot being an Indian? How do you think that makes Arnold feel?
9. How does Arnold feel like he compares to other kids in the school?
10. What did you think of Arnold's interaction with his teacher? The way the kids responded to his name?
11. Are their unofficial rules for fighting in your culture? Unofficial rules for dating, making friends, etc.? What are they? Are they similar or different to Arnold's rules on page 61.
12. The comment on page 64 is especially racist. Why would someone make a comment like this? How would you respond? Do you think Arnold was right to "punch him in the face"?
13. What do you think of Arnold's grandmother? Do you think her advice is sound? What do you think of her as a character (look at page 73)? Is she anything like anyone that you know?
14. How does Arnold's grandmother show her Indian culture? Is she proud of it or not? How do you know?
15. What do you make of Arnold's family not having enough gas to drive him to school? What would you do in that situation? Is it similar or different to what Arnold does?
16. How does the rez compare to what you have imagined/know about current Indian society/culture?
17. What do you make of Eugene? How does he fit (or not fit) your image of a Native American of the past and of a Native American today?
18. Why does Penelope treat Arnold the way she does on pages 72-73?
19. Does the racism in this section bother you? How?
20. Why do you think Sherman Alexie chose to include such racist statements?
21. Where will Arnold go from here?

Lesson Five: “Making Real-Life Connections”

Focus: The purpose of this lesson is to teach students to articulate differences between minority cultures and the majority white culture through role playing that requires students to compare and contrast plot developments in a variety of texts, to identify point of view and its effects/impacts on reader’s/viewer’s perspective, and to identify the main argument and supporting details of a passage. This lesson connects to the ideas of individual perspective differences illustrated in our full-class discussion on the previous day, but asks students to think of these perspective differences on a deeper level, considering their implications upon groups of individuals in society as a whole. This lesson is the culmination of skills learned during the first week of the unit.

Objectives:

1. Students will be able to compare plot occurrences in a fiction text to events in a nonfiction text through close reading and discussion.
2. Students will be able to articulate the differences in cultures and explain how these differences may create problems for minorities in our culture today.
3. Students will be able to explain how point of view influences a text’s purpose and appeal.
4. Students will be able to identify the main argument of the passage and interpret ways in which supporting details are used to back up the main argument.

Materials:

- Copies of “An Indian Father’s Plea” by Robert Lake (Medicine Grizzlybear)
- *True Diary* Text
- Chalk/chalkboard
- Paper/pencils

Strategies:

- Quick writing
- Popcorn Reading
- Role playing
- Modeling
- Perspective Taking
- Pair and Share
- Whole class discussion
- Socratic Seminar

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.

2. Write the free writing question “Have you ever felt out of place in your environment? What happened?” on the board and have students write for 3-4 minutes. Tell them that sharing will be optional.
3. Take 2 or 3 volunteers to share their responses
4. Pass out “An Indian Father’s Plea” by Robert Lake and popcorn read the story for 10 minutes as a whole class.
5. Begin with a brief whole class discussion of this text, comparing it to *True Diary* and Arnold’s experiences with his teacher. Make sure students understand the major argument in “An Indian Father’s Plea” through asking questions like “What is the main argument of this letter?” and “How do you know? What details illustrate this main idea?” (5 minutes)
6. Tell students we will now be writing a script in small groups of 4-5 illustrating conflict between minority cultures and predominant cultures in school settings. Have students get into these groups now and assign these parts: script writer, teacher, student, parent, and school counselor if there is a fifth person in the group.
7. Give students 10 minutes to write a brief script, focusing on the differences in cultural beliefs/actions in the Native American culture versus white culture, drawing information from what they know and what they have read in *True Diary* and in “An Indian Father’s Plea”. Also make sure they focus upon the point of view of their particular character when writing their scripts and have them adapt language to fit that character.
8. Give each group 2-3 minutes to perform skit. If we run out of time, tell them we will finish presenting tomorrow.
9. Provide a brief summary of the activity and how it emphasizes perspective taking and the ability to understand other cultures.

Assessment:

1. I will know students can compare plot occurrences in fiction versus nonfiction texts through their ability to participate in the whole class discussion and their plot references in their play scripts.
2. I will know students can articulate cultural differences through the effectiveness of their portrayal of different cultures in their play scripts.
3. I will know students can explain the way point of view influences textual development through their abilities to employ their character’s point of view in their play scripts.
4. I will know students can identify main argument and supporting details in texts through our whole class discussion about “An Indian Father’s Plea”.

An Indian Father's Plea

Robert Lake (Medicine Grizzlybear)

Dear teacher, I would like to introduce you to my son, Wind-Wolf. He is probably what you would consider a typical Indian kid. He was born and raised on a reservation. He has black hair, dark brown eyes, olive complexion. And like so many Indian children his age, he is shy and quiet in the classroom. He is 5 years old, in kindergarten, and I can't understand why you have already labeled him a "slow learner."

At the age of 5, he has already been through quite an education compared with his peers in Western society. At his first introduction into this world, he was bonded to his mother and to the Mother Earth in a traditional native childbirth ceremony. And he has been continuously cared for by his mother, father, sisters, cousins, uncles, grandparents, and extended tribal family since this ceremony.

Wind-Wolf's educational setting has been not only a "secure" environment, but also very colorful, complicated, sensitive, and diverse. He has been with his mother at the ocean at daybreak when she made her prayers and gathered fresh seaweed from the rocks, he has sat with his uncles in a rowboat on the river while they fished with gill nets, and he has watched and listened to elders as they told creation stories and animal legends and sang songs around the campfires. He has watched the women make beaded jewelry and traditional native regalia. He has had many opportunities to watch his father, uncles, and ceremonial leaders using different kinds of songs while preparing for the sacred dances and rituals.

It takes a long time to absorb and reflect on these kinds of experiences, so maybe that is why you think my Indian child is a slow learner. His aunts and grandmothers taught him to count and know his numbers while they sorted out the complex materials used to make the abstract designs in the native baskets. He listened to his mother count each and every bead and sort out numerically according to color while she painstakingly made complex beaded belts and necklaces. He learned his basic numbers by helping his father count and sort the rocks to be used in the sweat-lodge -- seven rocks for a medicine sweat, say, or 13 for the summer solstice ceremony. (The rocks are later heated and doused with water to create purifying steam.) And he was taught to learn mathematics by counting the sticks we use in our traditional native hand game. So I realize he may be slow in grasping the methods and tools that you are now using in your classroom, ones quite familiar to his white peers, but I hope you will be patient with him. It takes time to adjust to a new cultural system and learn new things.

He is not culturally "disadvantaged," but he is culturally "different." If you ask him how many months there are in a year, he will probably tell you 13. He will respond this way not because he doesn't know how to count properly, but because he has been taught by our traditional people that there are 13 full moons in a year according to the native tribal calendar and that there are really 13 planets in our solar system and 13 tail feathers on a perfectly balanced eagle, the most powerful kind of bird to use in ceremonial healing. But he also knows that some eagles may only have 12 tail feathers, or seven, that they do not all have the same number. He can probably count more than 40 different kinds of birds,

tell you and his peers what kind of bird each is and where it lives, the seasons in which it appears, and how it is used in a sacred ceremony. He may also have trouble writing his name on a piece of paper, but he knows how to say it and many other things in several different Indian languages. He is not fluent yet because he is only 5 years old and required by law to attend your educational system, learn your language, your values, your ways of thinking, and your methods of teaching and learning.

So you see, all of these influences together make him somewhat shy and quiet -- and perhaps "slow" according to your standards. But if Wind-Wolf was not prepared for his first tentative foray into your world, neither were you appreciative of his culture. On the first day of class, you had difficulty with his name. You wanted to call him Wind, insisting that Wolf must somehow be his middle name. The students in the class laughed at him, causing further embarrassment.

While you were trying to teach him your new methods, helping him learn new tools for self-discovery and adapt to his new learning environment, he may be looking out the window as if daydreaming. Why? Because he has been taught to watch and study the changes in nature. It is hard for him to make the appropriate psychic switch from the right to the left hemisphere of the brain when he sees the leaves turning bright colors, the geese heading south, and the squirrels scurrying around for nuts to get ready for a harsh winter. In his heart, in his young mind, and almost by instinct, he knows that this is the time of the year he is supposed to be with people gathering and preparing fish, deer meat, and native plants and herbs, and learning his assigned tasks in this role. He is caught between two worlds, torn by two distinct cultural systems.

Yesterday, for the third time in two weeks, he came home crying and said he wanted to have his hair cut. He said he doesn't have any friends at school because they make fun of his long hair. I tried to explain to him that in our culture, long hair is a sign of masculinity and balance and is a source of power. But he remained adamant in his position. To make matters worse, he recently encountered his first harsh case of racism. Wind-Wolf had managed to adopt at least one good school friend. On the way home from school one day, he asked his new pal if he wanted to come home to play with him until supper. That was OK with Wind-Wolf's mother, who was walking with them. When they all got to the little friend's house, the two boys ran inside to ask permission while Wind-Wolf's mother waited. But the other boy's mother lashed out: "It is OK if you have to play with him at school, but we don't allow those kind of people in our house!" When my wife asked why not, the other boy's mother answered, "Because you are Indians, and we are white, and I don't want my kids growing up with your kind of people."

So now my young Indian child does not want to go to school anymore (even though we cut his hair). He feels that he does not belong. He is the only Indian child in your class, and he is well-aware of this fact. Instead of being proud of his race, heritage, and culture, he feels ashamed. When he watches television, he asks why the white people hate us so much and always kill our people in the movies and why they take everything away from us. He asks why the other kids in school are not taught about the power, beauty, and essence of nature or provided with an opportunity to experience the world around them

firsthand. He says he hates living in the city and that he misses his Indian cousins and friends. He asks why one young white girl at school who is his friend always tells him. "I like you, Wind-Wolf, because you are a good Indian."

Now he refuses to sing his native songs, play with his Indian artifacts, learn his language, or participate in his sacred ceremonies. When I ask him to go to an urban powwow or help me with a sacred sweat-lodge ritual, he says no because "that's weird" and he doesn't want his friends at school to think he doesn't believe in God.

So, dear teacher, I want to introduce you to my son, Wind-Wolf, who is not really a "typical" little Indian kid after all. He stems from a long line of hereditary chiefs, medicine men and women, and ceremonial leaders whose accomplishments and unique forms of knowledge are still being studied and recorded in contemporary books. He has seven different tribal systems flowing through his blood; he is even part white. I want my child to succeed in school and in life. I don't want him to be a dropout or juvenile delinquent or to end up on drugs and alcohol because he is made to feel inferior or because of discrimination. I want him to be proud of his rich heritage and culture, and I would like him to develop the necessary capabilities to adapt to, and succeed in, both cultures. But I need your help.

What you say and what you do in the classroom, what you teach and how you teach it, and what you don't say and don't teach will have a significant effect on the potential success or failure of my child. Please remember that this is the primary year of his education and development. All I ask is that you work with me, not against me, to help educate my child in the best way. If you don't have the knowledge, preparation, experience, or training to effectively deal with culturally different children, I am willing to help you with the few resources I have available or direct you to such resources. My Indian child has a constitutional right to learn, retain, and maintain his heritage and culture. By the same token, I strongly believe that non-Indian children also have a constitutional right to learn about our Native American heritage and culture, because Indians play a significant part in the history of Western society. Until this reality is equally understood and applied in education as a whole, there will be a lot more schoolchildren in grades K-2 identified as "slow learners."

My son, Wind-Wolf, is not an empty glass coming into your class to be filled. He is a full basket coming into a different environment and society with something special to share. Please let him share his knowledge, heritage, and culture with you and his peers.

Robert Lake (Medicine Grizzlybear), a member of the Seneca and Cherokee Indian tribes, is an associate professor at Gonzaga University's School of Education in Spokane, Wash.

Found from: <http://geibtechforlearning.org/lvu/resources/WindwolfPlea.pdf>

Lesson Six: “Making Real-Life Connections”

Focus: This lesson is a continuation of Week 1 Day 5! Whatever was not completed during that class period will be completed/discussed today! The purpose of this lesson is to teach students to articulate differences between minority cultures and the majority white culture through role playing that requires students to compare and contrast plot developments in a variety of texts, to identify point of view and its effects/impacts on reader’s/viewer’s perspective, and to identify the main argument and supporting details of a passage. This lesson connects to the ideas of individual perspective differences illustrated in our full-class discussion on the previous day, but asks students to think of these perspective differences on a deeper level, considering their implications upon groups of individuals in society as a whole. This lesson is the culmination of skills learned during the first week of the unit.

Objectives:

1. Students will be able to compare plot occurrences in a fiction text to events in a nonfiction text through close reading and discussion.
2. Students will be able to articulate the differences in cultures and explain how these differences may create problems for minorities in our culture today.
3. Students will be able to explain how point of view influences a text’s purpose and appeal.
4. Students will be able to identify the main argument of the passage and interpret ways in which supporting details are used to back up the main argument.

Materials:

- Copies of “An Indian Father’s Plea” by Robert Lake (Medicine Grizzlybear)
- *True Diary* Text
- Chalk/chalkboard
- Paper/pencils

Strategies:

- Quick writing
- Popcorn Reading
- Role playing
- Modeling
- Perspective Taking
- Pair and Share
- Whole class discussion
- Socratic Seminar

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.

2. Write the free writing question “Have you ever felt out of place in your environment? What happened?” on the board and have students write for 3-4 minutes. Tell them that sharing will be optional.
3. Take 2 or 3 volunteers to share their responses
4. Pass out “An Indian Father’s Plea” by Robert Lake and popcorn read the story for 10 minutes as a whole class.
5. Begin with a brief whole class discussion of this text, comparing it to *True Diary* and Arnold’s experiences with his teacher. Make sure students understand the major argument in “An Indian Father’s Plea” through asking questions like “What is the main argument of this letter?” and “How do you know? What details illustrate this main idea?” (5 minutes)
6. Tell students we will now be writing a script in small groups of 4-5 illustrating conflict between minority cultures and predominant cultures in school settings. Have students get into these groups now and assign these parts: script writer, teacher, student, parent, and school counselor if there is a fifth person in the group.
7. Give students 10 minutes to write a brief script, focusing on the differences in cultural beliefs/actions in the Native American culture versus white culture, drawing information from what they know and what they have read in *True Diary* and in “An Indian Father’s Plea”. Also make sure they focus upon the point of view of their particular character when writing their scripts and have them adapt language to fit that character.
8. Give each group 2-3 minutes to perform skit. If we run out of time, tell them we will finish presenting tomorrow.
9. Provide a brief summary of the activity and how it emphasizes perspective taking and the ability to understand other cultures.
10. Assign homework: *True Diary* pgs. 99-129

Assessment:

1. I will know students can compare plot occurrences in fiction versus nonfiction texts through their ability to participate in the whole class discussion and their plot references in their play scripts.
2. I will know students can articulate cultural differences through the effectiveness of their portrayal of different cultures in their play scripts.
3. I will know students can explain the way point of view influences textual development through their abilities to employ their character’s point of view in their play scripts.
4. I will know students can identify main argument and supporting details in texts through our whole class discussion about “An Indian Father’s Plea”.

Lesson Seven: “Write it Out: Conversational Roundtable”

Focus: The purpose of this lesson is to encourage students to “step into character’s shoes” by having them write a conversation between characters of multiple texts and themselves. This lesson draws upon the ideas of drama presented in the previous lesson, but requires students to apply the practice of script writing/drama/personification on an individual level rather than in groups.

Objectives:

1. Students will be able to translate characters’ actions and motivations into personality characteristics that may transcend their text through close character study and higher level thinking skills.
2. Students will be able to dramatize character interactions and include themselves in the conversation to further develop connection with texts and deeper meaning.
3. Students will be able to spatially represent their ideas through the use of a well-designed graphic organizer.

Materials:

- Copies of Conversational Roundtable Graphic Organizer
- Paper/Pencils
- *True Diary* Text
- Few copies of *Book Thief* and *Hunger Games*
- Modeling Materials

Strategies:

- Perspective Taking
- Visually Representing
- Gallery Walk
- Modeling/Frontloading
- Critical Assessment
- Exit Slips

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.
2. Pass out copies of Conversational Roundtable Graphic Organizer and have students write their name, Liesel, Arnold, and Katniss in each of the individual boxes.
3. Explain that today we will be engaging with a graphic organizer, using it to express our ideas about what would happen if you went to dinner with these three characters. What would you talk about? What would each character talk about? What topics could you talk about that would interest all four individuals?
4. Model my conversational roundtable, illustrating my connections and pieces to the conversation.

5. Give students a large chunk of the class period (30+ minutes) to work individually on their conversational roundtable. Stress connections that run deep between the two characters, do not just look for shallow connections (i.e. don't just say all four members of the conversation are adolescents...think deeper than this!)
6. Remind students that there are copies of each of these texts floating around the room and that they should reference these texts to complete their organizers! While it isn't necessary to include page numbers, it is crucial to be able to explain how you determined a particular conversational topic was appropriate (i.e. you can't just say that all members of the conversation will want to talk about sports unless you can cite particular passages in each of the texts...which you might be able to do with this topic!)
7. Have students place their graphic organizers on top of their desks facing outward and lead students through a gallery walk.
8. At the end of the period, have students complete an exit slip explaining how this activity helped them to understand character development and their place in the text. You could also ask them to list the names of two or three classmates whose graphic organizers were particularly detailed/intriguing.
9. Assign homework: Read pgs. 130-158 in *True Diary* and write a 1-2 page "script" of the conversation that would take place based upon your graphic organizer.

Assessment:

1. I will know students can translate characters' actions and motivations through their ability to create conversation topics for characters to discuss in their graphic organizer and the quality of their produced scripts.
2. I will know that students can dramatize character interactions and place themselves within the interactions through their ability to create an accurate and engaging graphic organizer.
3. I will know students can spatially represent their ideas through their ability to use the graphic organizer to organize/represent character interaction and conversation.

The Conversational Roundtable: What Characters Might Talk About

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Adapted from Burke’s *The English Teacher’s Companion* pg. 244

Miss Saulmon's Conversational Roundtable

<p><i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie</p> <ul style="list-style-type: none"> • Arnold • Native American • Loner in a new location • Different from others • Tragedy in his life • Alcoholism • Cultural Values/Traditions • Family relationships • Peer pressure • Poverty • Hunger 	<p><i>The Book Thief</i> by Markus Zusak</p> <ul style="list-style-type: none"> • Liesel • Adopted • Left without her traditional family • Friend relationships • Nazis • The Holocaust • Max and Jewish knowledge • Hunger • Poverty • Love for books • Love for adventure/rule breaking • Community Ties
<p><i>The Hunger Games</i> by Suzanne Collins</p> <ul style="list-style-type: none"> • Katniss • Hunger • Poverty • Community Ties • Family relationships • Connection to sister • Defiance • Skillful/resourceful • Love relationships 	<p>My own interactions</p> <ul style="list-style-type: none"> • Small town community • Experiences with poverty in my community • Experiences with volunteering in food drives/food banks/ Second Harvest • In a long term relationship • Close with my family • Have felt like an “outsider” in particular situations • Love of books/learning/reading

Members of complex communities:

Community influences, Family relationships, romantic relationship experiences, hunger, poverty, identity, future goals

Lesson Eight: “Individual Within a Community”

Focus: The purpose of this lesson is to get students to consider ways in which a person can be an individual and a community member at the same time. As Gordy says on pg. 132, “Life is a constant struggle between being an individual and being a member of the community”. Students will consider this idea through the reading and analysis of “Endless Search”, a poem by American Indian poet Alonzo Lopez. Today’s lesson connects with the ideas of placing students into conversation with characters as presented in the previous lesson, but requires students to think more abstractly and to consider oneself on a continuum of change, balancing between individual and community member.

Objectives:

1. Students will be able to define the differences between denotative and connotative meaning and will be able to apply these definitions by examining their use in “Endless Search”.
2. Students will be able to compare and contrast plot developments of a longer fiction work (*True Diary*) to poetry (“Endless Search”), highlighting ways in which speakers express their plights.
3. Students will be able to extract themes expressed in textual occurrences and apply them to their own lives in meaningful ways through reflective personal writing.

Materials:

- *True Diary* Text
- Copies of “Endless Search” by Alonzo Lopez
- Paper/Pencils
- Chalk/chalkboard
- Definitions of Denotative and Connotative Meaning

Strategies:

- Quick writing
- Making Personal Connections
- Connecting between texts
- Enacting Prior Knowledge
- Whole group discussion
- Brainstorming

Procedure:

1. Ask if anyone would like to share their 1-2 page script from yesterday.
2. Write the quick write prompt “To what communities do you belong? What is your role within these communities? Do you deem yourself as a member of these collective communities, an individual, or both? How or why?”
3. Give students 5-6 minutes to write, telling them they will be sharing.

4. Provide students time to turn to the person beside them and share their responses.
5. Take 2 pairs to volunteer to share their lists and discussion.
6. Ask if students can define denotative and connotative meanings. If they can, ask them to give characteristics and then shape a definition out of their given characteristics. If they cannot, provide them with these definitions (from Vocabulary.com): denotative- explicit definition listed in dictionary; connotative- an association or set of associations that a word brings to mind (ex. house versus home)
7. Have students read “Endless Search” alone, aloud in partners, and then aloud as a whole class, thinking about the denotative and connotative meanings of the words in the text.
8. Host a brief discussion about the denotative/connotative words they marked, focusing on words like “searching” versus “looking”.
9. Host a discussion comparing the speaker in this poem’s view of the world versus Arnold’s view. Have students answer questions in groups of 3 first, then report back to the class. Keep in mind Gordy’s quote on page 132. Ask questions like: “Would Arnold agree with the message Lopez is portraying?” and “Does Lopez view himself more as an individual, or as a member of a community?”
10. Have students reflect back to their free write, asking them to think about themselves. Tell them, “After reading this poem and considering its implications upon Arnold in *True Diary*, consider them upon yourself. Are you searching for the balance between your role as an individual and as a member of a community? What struggles has this brought about in your life? What difficulties have you experienced from being a member of multiple communities, often communities that don’t mix (i.e. being a basketball player AND a book worm). How does this conflict affect your personal identity development?”
11. Tell students to brainstorm for 2-3 minutes, then begin answering these questions. They can do so roughly, but will be transforming this into a polished and clean copy for homework to be submitted at the beginning of class tomorrow.
12. Assign Homework: Read pages 159-178 in *True Diary* and polish your answers you began in class to submit tomorrow.

Assessment:

1. I will know students will be able to define denotative and connotative meanings and apply these definitions to their reading of “Endless Search” through their ability to contribute to full-class discussion about the denotative/connotative meanings of “searching” versus “looking”.
2. I will know students will be able to compare and contrast plot developments of various fiction and poetry by their contributions to our small group discussion considering ways in which Arnold would respond to this poem.
3. I will know students will be able to extract themes and apply them to their own lives through their detailed reflections in their polished written answers to questions presented at the end of the period.

“Endless Search” by Alonzo Lopez

Searching, forever searching.
Looking, but never finding.
Day and night, my eyes roam the world.
Searching, not knowing how to end.
This search for myself.

Poem from: <http://www.uramamurthy.com/gems/gem95.html>

Lesson Nine: “Grief”

Focus: The purpose of this lesson is to provide students with a safe place to discuss one of the most critical elements in *True Diary*, loss. Loss of any member within a community is devastating. In this section, we read about Arnold’s loss of his Grandmother and his family friend. We also learn about ways Arnold grieves and copes with this tremendous hardship. Through this lesson, I want students to be able to gain language to deal with loss, as well as to learn effective coping strategies for this tragic time. I also want students to be able to get into the mindset of Arnold’s character and empathize with him through the writing of dedication poetry to his grandmother. This requires the use of textual evidence and character development. This lesson connects with identity shaping elements discussed in the previous lesson, but considers the identity of an individual in the face of a challenging time in one’s life.

Objectives:

1. Students will be able to draw from textual details concerning grieving and loss to consider ways in which they personally cope with loss/stress/etc. through the creation of Level 1 writing lists.
2. Students will be able to empathize with others in their communities through the development of empathy skills by stepping into the perspective of Arnold and writing “dedication poetry” to his grandmother.
3. Students will be able to effectively communicate their ideas about difficult/emotional topics through respectful verbal communication.

Materials:

- Construction Paper
- *True Diary Text*
- Tape
- Pencils/Paper
- Chalk/chalkboard
- List of prepared questions
- Modeling materials

Strategies:

- Level 1 Writing
- Group 1-line poetry writing
- Modeling
- Dense questioning
- Full class discussion
- Small group discussion
- Perspective Taking

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.
2. Have students brainstorm and write down for 5-10 minutes answers to the following lists: the people who have given you the most joy, my favorite musicians, my favorite foods, my favorite books, my favorite movies, my favorite athletes/actors/actresses/celebrities, my favorite past-times.
3. Tell students that we saw Arnold create similar lists in this text we read for today...ask why? (Students respond about coping/grief)
4. Begin brief (2-3 minute) discussion about grief, having students define it, explain when it happens, etc.
5. Tell students that, considering their own personal experiences with grief and those we experienced through the eyes of Arnold, we will be producing dedication poetry from Arnold's perspective to his deceased grandmother.
6. Tell one student at each table to get out a sheet of paper and write one line of poetry. Student passes the page to the next person, who reads the line, writes the next line, and then folds the page so the first line is no longer visible and only the line they just wrote is showing. They are then to pass the paper to the next person, so on and so forth until the entire sheet is filled.
7. Instruct groups to read their finished poem, analyzing the grief aspects and textual evidence they included in their poems.
8. Have each group share their poem to the whole class, talking about their analysis as well.
9. Transition into full group discussion, explaining that grief is a crucial topic for *True Diary* and one that affects all of us in our personal lives.
10. Begin a Fishbowl discussion, with 5-6 students in the middle of the room (the fishbowl) and the rest on the outside. The inside students will discuss topics and questions until someone from the outside "taps in", taking their place in the center of the fishbowl. Suggested questions follow.
11. Wrap up with a brief discussion about where Arnold should go from here. How will he take his grief and cope with it to continue to succeed at Reardan?
12. Assign homework at end of day 9: Homework pgs. 179-198

Assessment:

1. I will know students will be able to draw from textual details and consider ways in which they personally cope by the details included in their Level 1 listing activity.
2. I will know students will be able to empathize with others through their creation of "dedication poetry" through Arnold's perspective.
3. I will know students will be able to effectively verbally communicate their ideas about tough, emotional topics through their contributions to the Fishbowl class discussion.

Lesson Ten: “Grief Continued”

Focus: This lesson is a continuation of Week 2 Day 4! Whatever was not completed during that class period will be completed/discussed today! The purpose of this lesson is to provide students with a safe place to discuss one of the most critical elements in *True Diary*, loss. Loss of any member within a community is devastating. In this section, we read about Arnold’s loss of his Grandmother and his family friend. We also learn about ways Arnold grieves and copes with this tremendous hardship. Through this lesson, I want students to be able to gain language to deal with loss, as well as to learn effective coping strategies for this tragic time. I also want students to be able to get into the mindset of Arnold’s character and empathize with him through the writing of dedication poetry to his grandmother. This requires the use of textual evidence and character development. This lesson connects with identity shaping elements discussed in the previous lesson, but considers the identity of an individual in the face of a challenging time in one’s life.

Objectives:

1. Students will be able to draw from textual details concerning grieving and loss to consider ways in which they personally cope with loss/stress/etc. through the creation of Level 1 writing lists.
2. Students will be able to empathize with others in their communities through the development of empathy skills by stepping into the perspective of Arnold and writing “dedication poetry” to his grandmother.
3. Students will be able to effectively communicate their ideas about difficult/emotional topics through respectful verbal communication.

Materials:

- Construction Paper
- *True Diary* Text
- Tape
- Pencils/Paper
- Chalk/chalkboard
- List of prepared questions
- Modeling materials

Strategies:

- Level 1 Writing
- Group 1-line poetry writing
- Modeling
- Dense questioning
- Full class discussion
- Small group discussion

- Perspective Taking

Procedure:

1. Ask if anyone has anything from his or her Double Entry Diaries to share.
2. Have students brainstorm and write down for 5-10 minutes answers to the following lists: the people who have given you the most joy, my favorite musicians, my favorite foods, my favorite books, my favorite movies, my favorite athletes/actors/actresses/celebrities, my favorite past-times.
3. Tell students that we saw Arnold create similar lists in this text we read for today...ask why? (Students respond about coping/grief)
4. Begin brief (2-3 minute) discussion about grief, having students define it, explain when it happens, etc.
5. Tell students that, considering their own personal experiences with grief and those we experienced through the eyes of Arnold, we will be producing dedication poetry from Arnold's perspective to his deceased grandmother.
6. Tell one student at each table to get out a sheet of paper and write one line of poetry. Student passes the page to the next person, who reads the line, writes the next line, and then folds the page so the first line is no longer visible and only the line they just wrote is showing. They are then to pass the paper to the next person, so on and so forth until the entire sheet is filled.
7. Instruct groups to read their finished poem, analyzing the grief aspects and textual evidence they included in their poems.
8. Have each group share their poem to the whole class, talking about their analysis as well.
9. Transition into full group discussion, explaining that grief is a crucial topic for *True Diary* and one that affects all of us in our personal lives.
10. Begin a Fishbowl discussion, with 5-6 students in the middle of the room (the fishbowl) and the rest on the outside. The inside students will discuss topics and questions until someone from the outside "taps in", taking their place in the center of the fishbowl. Suggested questions follow.
11. Wrap up with a brief discussion about where Arnold should go from here. How will he take his grief and cope with it to continue to succeed at Reardan?

Assessment:

1. I will know students will be able to draw from textual details and consider ways in which they personally cope by the details included in their Level 1 listing activity.
2. I will know students will be able to empathize with others through their creation of "dedication poetry" through Arnold's perspective.
3. I will know students will be able to effectively verbally communicate their ideas about tough, emotional topics through their contributions to the Fishbowl class discussion.

Rules of the Fishbowl:

*Everyone deserves respect! Please see previous handout entitled “Guidelines for Discussing Tough Texts” for classroom rules for discussion

*The Fishbowl begins with 5 students in the middle in a small circle, and the rest in a larger circle around the outside

*Students in the middle begin discussing/asking questions of each other, while those around the outside take notes/write their own opinions on paper

*Students in the small circle discuss for at least 5 minutes, then individuals from the outside can begin to “tap in”, tapping the shoulder of an individual in the inner circle to take his or her place and begin discussing verbally

*At the end of the period, every student will have spent at least 5 minutes within the inner circle

*Students will submit their notes/written discussion points at the end of the period. Grades will be assigned for participation and thorough notes.

Grades:

(To be included in the participation section)

*Discussion Participation (in inner circle for at least 5 minutes): **10 points**

*Thorough Notes (notes are clear and contain many novel thoughts): **10 points**

Days 9-10 Potential Fishbowl Discussion Questions

1. Why did so many Indians show up to Arnold's grandmother's wake?
2. Have you ever experienced a difficult moment in your life like the one Arnold is experiencing? How did you cope with your sadness? (It doesn't have to necessarily be death...just any incident that you had to learn how to cope with grief.)
3. Why do you think people treated Arnold differently after his grandmother died?
4. Who does Billionaire Ted remind you of in our world today? Why?
5. Does your culture have any mourning rituals the way the Native Americans do? What are they? (on pg. 161 Arnold explains that his sister would sing 100 mourning songs that day)
6. Why did Billionaire Ted show up? Why do you think Sherman Alexie included this particular scene in the text?
7. What does the picture on pg. 162 tell you about Billionaire Ted? What kind of person do you think he is?
8. What do you make of the class divide between Billionaire Ted and the Native Americans?
9. How does grief affect us as a society as a whole?
10. Can you grieve for things besides death? What other things cause grief?
11. How does the strong sense of community affect the grieving process in the Native American community? (pg. 166)
12. How does your community join together to cope with grief? (Community here can mean school, family, local community, national community, etc.) Can you think of any examples when this has happened?
13. How does the loss of Eugene differ from the loss of Arnold's grandmother? How does it compare?
14. What do you think of Arnold's definition of grief? (pg. 172) What is your own definition of grief? How do they compare/contrast?
15. Why did Arnold's whole class protest on pg. 175? What does this say about Arnold's growth as an individual? Does this demonstration mean that he fits in more at Reardan, or just that people are feeling empathetic for him?
16. How do Arnold's lists compare to the coping lists you made?

Lesson Eleven: “SRI and Reader Experience Introduction”

Focus: The purpose of this lesson is to introduce students to their final project for the first portion of the unit: an SRI assignment and short paper. This project truly links to all of the objectives previously taught because it requires students to personally engage with *True Diary*, enter into the story world, make connections, view multiple perspectives, and consider textual details. It involves the language arts of viewing, visually representing, listening, speaking, reading, and writing. The goal of today’s lesson is to go over the assignment details and requirements, as well as to model an SRI presentation and pass around previous paper assignments submitted by former students.

Objectives:

1. Students will be able to interpret informational texts and apply their knowledge gained from the informational text (the project handout) to complete an assignment.
2. Students will be able to discuss elements of a rubric and analyze how rubric categories are similar and different.
3. Students will be able to view a model presentation and be able to assess elements of the presentation that make it effective.

Materials:

- SRI/Paper Handout
- *True Diary* Text
- SRI/Paper Rubric
- My SRI Cutouts/Notes
- Previous Student Paper Examples

Strategies:

- Modeling
- Checking Understanding
- Full Class Discussion
- Critical Thinking
- Quick writing
- Small Group Discussion
- Popcorn reading

Procedure:

1. Write the free-write questions on the board: “How have you entered into the story world of *True Diary* throughout the course of this unit thus far? How has reading *True Diary* helped you to understand ways in which your community has personally influenced you?”
2. Give students 5-6 minutes to write. During this time, prepare for presentation by getting cutouts ready.

3. Allow for students to share in small groups, then share as a class.
4. Pass out assignment sheet/rubric for SRI and Paper project.
5. Read through assignment as a “popcorn read”, pausing for questions whenever they arise. Explain that the presentations will be given on Thursday and Friday and that the paper is due on Friday at the beginning of class, regardless of what day you present. Tell students, “This project is the culminating portion of this part of the unit! It is all about you and your experiences with *True Diary*, so you should not feel at all threatened about the presentation or paper. We have been building up to this project with our lessons every day, so it should be pretty easy for you to complete if you have been participating in class every day”.
6. Read through rubric as a “popcorn read”, pausing for questions whenever they arise. Be sure that students clearly understand the differences between categories by comparing and contrasting requirements from category to category, providing effective examples along the way.
7. Pass around examples of previous papers completed by students, showing a paper that received excellent markings, a mid-line paper, and a paper that did not fulfill the requirements. Have students assess each using a rubric and give grades. Discuss as a class. Explain why you assigned the grades you did.
8. Model my SRI presentation, explaining the moves I made as a reader, why I chose the scene I chose, and why I made my cutouts the way that I did. I will explain how I connected to the author, the themes, the plot, and the setting. I will also explain how this scene in particular demonstrates ways in which class activities and the classroom community have shaped my experiences when reading *True Diary*.
9. Discuss why my presentation worked as a whole class. What I included, speaking strategies I used, etc. (looking at the audience, level tone/inflection, volume of speaking voice, etc.)
10. Assign homework: pgs. 198-230 in *True Diary* and have your scene for your SRI selected to be approved.

Assessment

1. I will know that students can interpret informational texts and apply their knowledge to create projects showing their understanding through the successful completion of their SRI/paper projects, and their ability to ask effective questions about the assignment whenever necessary.
2. I will know that students can discuss elements of a rubric and analyze rubric categories through their ability to successfully engage in whole class conversation about rubric categories and their ability to “grade” previous class examples using a rubric.
3. I will know that students can view a model presentation and discuss elements of effectiveness in the presentation through their ability to actively participate in discussing elements of my presentation as a whole class.

SRI and Accompanying Paper Assignment Sheet

SRI

To mark the ending of our reading of *The Absolutely True Diary of a Part-Time Indian*, we will be creating Symbolic Story Representations (SRIs). This activity requires you to reflect over your experiences with *True Diary* by choosing **one scene** to which you particularly connected. Once you select your scene, you will create cutouts representing characters in that scene, themes/motifs of the scene, the setting of the scene, your interpretation of the author, and a representation of yourself within that particular scene. Your cutouts can be as symbolic or as literal as you choose, as long as you can justify your decisions. You will first explain the cutouts you created and what they represent, then will walk us through your scene, illustrating your “moves” and how you related to characters, the author, the setting, and themes. You will also need to explain ways in which reading this text and working as a classroom community have shaped your participation/involvement/opinions of *True Diary*. I will be modeling an example SRI for you in class and you will have plenty of time to work on it in class and ask me questions. The main purpose of this assignment is for you to be able to visually represent your relationship to a particular passage of *True Diary* and verbally present this representation to the class. The rubric for this assignment follows.

Paper Assignment

In addition to your SRI presentation, you will be completing a 3-4 page paper explaining the choices you made in more depth. The completion of this paper will require you to draw from your previous experiences with *True Diary*, your experiences creating your cutouts for your SRI, and your own personal beliefs. In your paper, you will need to address the following three groups of questions:

- Why did I choose to create my SRI cutouts the way I did? What themes, symbolism, irony, foreshadowing, etc. did I pick up on in *True Diary* and use to create my pieces?
- What was the most difficult part of creating my cutouts? The most fun? How does the cutout that represents me represent my personal identity and my connection to *True Diary*?
- Why did I choose this scene from *True Diary*? Did I enjoy my experiences with this text? Why or why not? How did this text allow for me to reflect upon ways the communities in which I am involved (my family, my classroom, my school, my local community, my national identity, etc.) have shaped my perspective/personality? Would you suggest this book be taught again? Why or why not?

Paper Due Date: April 26th in Class; SRI Presentations on April 25th/April 26th

SRI Rubric and Accompanying Paper Rubric

Category	Excellent (6)	Good (5)	Needs Improvement (3)	Unacceptable (1)
Cutouts	Cutouts are highly effective in their representation of students' thoughts and development throughout the text. They clearly emphasize textual themes and context.	Cutouts are effective in their representation of students' thoughts, but might be lacking a little in emphasizing large textual themes.	Cutouts are usually not effective in their representation of students' thoughts and tend to emphasize only small, unsubstantial portions of the text	Cutouts are not at all effective in their representation of students' thoughts and do not draw from any evidence or information from <i>True Diary</i> or in class activities during this unit
Oral Presentation Skills	Communicates clearly and effectively the goals of their SRI. Explains cutout representations and "moves" they made as a reader in a highly effective manner.	Communicates fairly clearly the goals of their SRI, cutout representations, and moves, but lacks in one of these three pieces of their presentation.	Communicates fairly clearly but completely omits one of the three pieces of the presentation or lacks severely in two of the three pieces.	Communicates very poorly during presentation or completely omits two of the three pieces of the presentation.
Accompanying Paper Content	Answers all 3 sets of questions in a highly effective manner, illustrating their experiences with the SRI and <i>True Diary</i> very clearly and succinctly.	Answers all 3 sets of questions in an effective manner, but could have explained more clearly their experiences in a category/categories.	Completely omits one of the sets of questions required to answer in the paper.	Omits two or more of the sets of questions required to answer in the paper or paper is completely off topic and irrelevant.
Accompanying Paper Grammar/Usage	0-1 Substantial Grammatical Errors	2-3 Substantial Grammatical Errors	4-5 Substantial Grammatical Errors	More than 5 Substantial Grammatical Errors
Work Ethic	Student turns in paper/completes presentation on time and uses in-class work time in the most effective ways.	Student turns in paper/completes presentation on time and uses in-class work time most of the time, but is sometimes off task.	Student turns in paper/completes presentation on time and does not use in-class work time effectively/is off task most of the time.	Student turns in paper late or does not complete presentation on time.
Total				

Lesson Twelve: “Belonging”

Focus: The purpose of this lesson is to finish class discussion/activities with *True Diary*. Besides a workday and presentations of SRIs, our work with *True Diary* will be complete after this day. This lesson will culminate in a discussion of ways in which our communities shape us: our personalities, our perspectives, and our futures. We will work not only with Arnold’s communities, but with our own, producing “Where we were, where we are, and where we are going” goal statements. This is extremely effective for these 9th graders at this point in their lives because it requires them to reflect upon their first year of high school and previous events and requires them to reflect their goals into the future. It works to tie in all elements of the text included in this unit thus far, including reader-response, connecting to the text, character exploration, etc.

Objectives:

1. Students will be able to name the communities in which they are members and explain ways in which these communities have shaped their personalities, perspectives, and futures, through a personal writing exercise.
2. Students will be able to articulate ways in which Arnold’s communities have shaped his identity, and make predictions for Arnold’s life after *True Diary*.
3. Students will be able to apply their knowledge gained from Arnold’s experience to their own lives by creating “where we were, where we are, and where we are going” goal statements.

Materials:

- *True Diary* Text
- Paper/Pencils
- Chalk/Chalkboard
- Model of Goal Statement
- Construction Paper
- Colored Pencils/Markers/Crayons
- Scissors
- Glue

Strategies:

- Quick writing
- Connecting to the text
- Modeling
- Small Group Discussion
- Large Group Discussion
- Examining Personal experiences
- Venn Diagram
- Using Art to Connect to the Text

Procedure:

1. Ask if anyone has anything to share from his/her Double Entry Diaries.
2. Write free write prompt on the board: list the communities to which you belong and explain ways in which these communities have shaped your personality, your perspective, and your future. Have students write. During this time, walk around and ask everyone what scene they chose for their SRI project; approve these scenes or guide students in a different route.
3. Allow for students to share in small groups of 2-3, and then ask for each student to share one particular community they wrote about.
4. Create a Venn Diagram on the board, comparing Arnold's description of himself on pg. 5 to his description on page 217.
5. Discuss ways in which Arnold has grown as a character and how his communities have fostered that growth.
6. Assist students in making predictions for Arnold's life outside of *True Diary*. Ask: Where do you think Arnold goes from here? Does his relationship with Rowdy continue to grow? Does he return to Reardan? What happens upon his graduation?
7. Take 5 minutes or so for students to produce lists similar to the one Arnold created on page 217. These are not for sharing.
8. Have students consider their own growth, taking 5 more minutes or so to silently write and reflect about themselves in the past, where they are today, and where they hope to be upon completing high school.
9. Model an example of a "Where we were, where we are, and where we are going" goal statement created by me. Emphasize community reflection is key for the completion of this task.
10. Provide students with craft supplies necessary to complete assignment.
11. Take the remainder of the period (15 minutes or so), to allow students to complete their own goal statements. A few students can share if they want to and if there is time.

Assessment:

1. I will know that students will be able to explain ways in which their communities have shaped their personalities, perspectives, and futures through their free-writing activity and through the completion of their goal statements.
2. I will know that students will be able to articulate ways in which Arnold's community has shaped his identity through their participation in the completion of the full-class Venn Diagram.
3. I will know that students will be able to apply their knowledge of community impacts from *True Diary* to their own lives through their community belonging lists from procedure number 7 and through the completion of their goal statements.

Lesson Thirteen: “SRI and Paper Workday”

Focus: The purpose of this lesson is to provide students with the opportunity to work in class on their SRI presentations that they will give over the next two days. I feel it is very important to provide students with as much assistance as necessary for their success, and by providing in class work time, I am making myself available to assist students with their projects in whatever ways they need. During this day, we will discuss symbolism and different types of symbols that could be used for their SRIs, then I will provide them with craft supplies to use when creating their cutouts.

Objectives:

1. Students will be able to define symbolism and explain how multiple symbols can be used for one single event or theme, depending upon perspective.
2. Students will be able to apply their understanding of symbolism through the creation of cutouts that represent various scenes, characters, and events in *True Diary*.

Materials:

- Chalk/chalkboard
- Paper/pencil
- *True Diary* text
- Craft supplies (construction paper, colored pencils, glue, scissors, markers, string, etc.)
- Popsicle sticks

Strategies:

- Individual conferencing
- Quick writing
- Full class discussion
- Brainstorming
- Group definition shaping
- Exit slips

Procedure:

1. Write quick writing prompt on the board: What is symbolism? What are some characteristics of symbolism? Give 2-3 minutes
2. Ask students to name characteristics and write them on the board. Formulate a group definition from characteristics provided.
3. Discuss ways in which symbolism can be used to create cutouts for student SRIs. Show my examples from previous day again, reminding them of my modeling presentation.

4. Lay out craft supplies and tell students that the rest of the class period is to be used as a quiet work day to work on creating SRI cutouts and the completion of their accompanying papers.
5. While students are working, hold brief 2-3 minute conferences with EACH student, asking them what they plan to use for their cutouts and why. Make sure they understand the requirements of the assignment, chose an effective scene, and do not have any questions/concerns/accommodations necessary for their presentation or paper.
6. At the end of the period, have students sign up for which day they will be presenting. Tell students that all papers, no matter which day you are presenting, are due on Friday at the beginning of class. Tell students this was the only day to work on this project in class, so the remainder of their presentation/paper work must be completed at home as homework.

Assessment

1. I will know that students will be able to define symbolism and explain how perspective affects symbols by their contributions to the conversation about different symbols to use in their SRI presentations.
2. I will know that students can apply their understanding of symbolism through their ability to create effective cutouts for their SRIs that represent particular scenes, characters, and actions from *True Diary*.